

UNIVERSITY OF TORONTO
Faculty of Music

THURSDAY AFTERNOON SERIES

COMPOSITIONS BY STUDENT COMPOSERS

Concert Hall, Edward Johnson Building, Thursday, November 24, 1966

2:00 p.m.

PROGRAMME

Woodwind Quintet No.1
Allegro - Chit Chat
Andante - Meditation
Scherzando - Laughter
Largo - Sorrow
Scherzo - Elation

David E. Williams

Margaret Ready, Flute
Peter Smith, Clarinet
Evan Philpotts, French horn
Kathy Reeve, Oboe
Mitchell Clarke, Bassoon

Conductor: Ezra Schabas

Electronic Composition "This and That"

David E. Williams

String Quartet
Allegro Moderato
Theme and Variation
Allegro Maestoso

Douglas Riley

1st Violin - Claude Hamel
2nd Violin - Terry Holowach

Viola - Margo Burton
Cello - Norman Abbott

Piano Sonata
(in one movement)

Brian Cherney

Piano - Mary-Nan Dutka

Electronic Composition "Death of a Tragedy"

Brian Cherney

Electronic Composition: "Excerpt"

Zenoby Lawryshyn

Music For Brass And Percussion

Zenoby Lawryshyn

I

II

Trumpets:	John Fautley, Donald Harris
Horns:	Miles Hearn, John MacDonald
Trombones:	Kenneth Knowles, John Dowden
Tuba:	Derek Jackson
Percussion:	David Bergson, Paul Caston, Rhonda Baker, Arnold Ross

Conductor: Ward K. Cole

---PROGRAMME NOTES ON ELECTRONIC COMPOSITIONS

The three electronic works on this concert were all produced at the Electronic Music Studio of the University of Toronto during 1966. The composers of these works have described them as follows:

This and that. This work employs only electronic sounds, i.e. the wave forms of sine, square, and triangular wave oscillators. These sounds have been finely tuned to produce the beat patterns often heard throughout the piece. In addition, all conventional means for electronic sound transformation have been employed. The work is in two parts, the second section beginning with a "tape head" reverberation pattern in retrograde.

Death of a tragedy demonstrates some electronic manipulations possible with the human voice. The spoken words (taken from a passage in Nietzsche's "The birth of a tragedy") are subjected to changes in speed, are played backwards, put through a ring-modulator, reverberation unit, and broken into fragments. This basic material is accompanied by various other sounds: a melodic fragment, the sound of paper tearing, and sine tones, combined sometimes with the white noise. Various layers of sounds as well as various combinations of sounds are achieved by multiple recording and contrast develops between the rather flippant nature of the melodic fragment and the hammering, mechanical sounds later in the tape.

Excerpt. The closing section of a larger work which was completed recently. The original composition is for four channel tape but has been reduced to two channels for this concert. Electronic tone mixtures are presented in a continuous stream of rhythmic patterns and ostinatos.

ALL COMPOSITIONS ARE FROM THE CLASSES OF
PROFESSOR JOHN WEINZWEIG AND PROFESSOR
GUSTAV CIAMAGA.